

THE PLAYER'S COLUMN



66 HAPPY CAL" Wagner was in Salt Lake the other day, looking as fresh as the day he did in the days when his name was sung from ocean to ocean as the creator of all things good in minstrelsy. He was out here in the interest of the Chicago, Milwaukee & St. Paul railroad, for "Happy Cal" has not been in the show business for more than eleven years—the more's the pity.

In the course of a conversation Mr. Wagner said some things that might have shocked Al Hayman himself had he heard them, and the sorrow of it is, about all he said is the gospel truth. "There is no such thing as minstrelsy today," said the old veteran, "and there never will be again. In crossing this continent, I have found but one organization that can with propriety style itself a minstrel show. That is the Crockett-Dickson aggregation at the Eleventh street theatre, Philadelphia, and it has been there for the past twenty-five years. The others, or all I have seen, are variety shows—not minstrel shows—and yet the people will stand for it! Where I used to come out here and rent a theatre for an engagement, paying a salary of \$1,800 a week and making money at that, the trust has, on this percentage proposition, made it impossible for managers to pay out to the people more than \$300 and sometimes \$200 a week. The better class of artists will not work for any such money, and inferior talent is substituted and the show is not so good. Yet the public is paying just as much and sometimes more than they used to for this inferior entertainment. The trust is driving the best managers in this country out of the show business, and eventually there will be a change. The better class of theatrical people are beginning now to take a firm stand against the trust, and in another year the effect will show itself. You will get better people out here and better plays."

"But," concluded the old man, "so far as minstrelsy is concerned, it is dead and buried forever."

"Who, for instance, ever saw Arabs in a real minstrel show? Who ever saw acrobats, aerial performers, trick bicycle riders, or a white-face act of any description in the minstrel entertainments of twenty years ago? But that is not the real degeneracy of the proposition. The black-face comedians of today, even in the best traveling organizations, do not imitate the negro. They neither look it, speak it, talk it, sing it, walk it, or play it. Lew Dockstader, who plays the most popular minstrel on the stage today, does not put a single suggestion of the negro into his make-up or his act, except to black his face. It is simply a white-face morbidly given."

"Now, I am not altogether a pessimist," Mr. Wagner went on, "but I tell you there is very little talent in these days, and what little there is must be gradually ground to bits under the heel of the trust. The theatrical trust—there is the most infamous organization on this continent."

GLIMMERINGS. Blanche Walsh's "More Than Queen" is described as one of the most gorgeous spectacles on the stage today. Next season this popular actress will be seen in "Joan of the Sword Hand," a dramatization of Crockett's novel.

The first week's receipts of Brady's revival of "Uncle Tom's Cabin" at the Academy of Music, New York, were as high as \$14,147, it is said. This breaks all records for that playhouse.

Phoebe Davies is to create the title role in "Betty Rother," the romance of the revolution, which has its first production at the Chestnut street opera house April 15.

Maude Odell, leading woman with the Baldwin-Melville stock company at the Grand opera house, New Orleans, tells this one about an Irish stage hand that she encountered while playing recently in a city where "continuous" vaudeville is rampant. The Irishman had been to the "continuous," and was holding forth upon the misery of the business.

"How was the house?" inquired Miss Odell, with a view to a line on the box office.

"Well, I'll tell ye," replied the stage hand; "I'll lay me loife I could have licked the theatre as thin."

And yet Miss Odell talks of going into vaudeville later on.

Wagenhals and Kemper contemplate reviving "Francesca de Rimini" with Louis James, R. D. MacLean and Odette Tyler as the star triumvirate for next season. The fool in the play is believed by many of his admirers to be the best thing James ever did. His impersonation of the character while with Wardle is well remembered. It is said that Barry Johnstone, who has a large following through the south and west, will join the stellar ranks next season under these young managers.

Blanche Bates, says the New York Sun's critic, gives so much of full-blooded vitality to the part but not gone Cigarette in "Cinderella's Two Flashes," that the half-forgotten creature lives again and forces herself resolutely upon our admiration. Many years ago Lavinia Crabtree transferred to the stage all the merriment and most of the vivacity of this girl camp follower, but here she has so completely an embodiment that no trait, motive or emotion described in the book is missed. Extreme vividness is the paramount excellence in Bates' acting. Even when quiet she is intense and in scenes of turbulence she sweeps away everything before her, including objections to the character she is portraying or the play in which she figures. Her method is positive, and in the new piece at the Garden it is as well directed as it is in "Madame Butterfly," though here her task is old-fashioned, while there it was in the very latest mode of stagecraft. It is seldom that a heroine of printed fiction steps out into the glare of the footlights in her entirety. Cigarette's story is altered by Mr. Potter in the theatrical version, but her dainty nature, unre-

play does the Savior personally appear. In this "Nazareth" differs radically from the scenes made familiar by the Oberammergau "Passion Play." Instead of a concrete impersonation of the presence is indicated by the radiance of reflected lights, the subject being treated effectively and with the most tender reverence.

Scene 3—March to Calvary, turbulence of the angry mob, terror of the disciples, remorse of Judas and his casting of the thirty pieces of silver at the feet of those who bribed him to betray the Master. The crucifixion is announced.

Scene 4—Ninth hour in the temple of Jerusalem, when Pilate appears and threatens to curb the terror of the people. Christians denounce the high priests, charging that they have put to death the Son of God. Then comes the rending of the curtain, disclosing a painted representation of the crucifixion. This painting is heroic in size, and it is the only time in the sacred drama that a representation of the Savior is given.

Scene 5—Choral service before the sacred sepulcher after the resurrection, the inextinguishable sorrow of the disciples, the glory of the ascension.

Lyman B. Glover, the well known Chicago critic, in closing his article on "Nazareth," during the recent successful engagement of the play in that city said: "Members of the profession were conspicuous in the audience. Blanche Walsh, with several associates, occupied one box and James K. Hackett another, while other professionals

duction of the play is this week in St. Louis when the spring tour of this company begins, which will embrace all the leading western cities as far as Portland, Ore. Manager W. M. Wilson expects to continue the tour well into June.

The next opera by the Home Opera company will be "Fatinizta," which is to be rendered at the Theatre on the afternoon and evening of April 6 and in Ogden on Friday, the 12th. Later performances will also be given here. This will be the ninth work which the popular home company has produced, the others in the order of their presentation being "The Masque," "Patience," "Chimes of Normandy," "Said Pasha," "The Queen's Lace Handkerchief," "A Trip to Africa," "Madelaine" and "The Mandarin." The principal parts in "Fatinizta" will be in the hands of Lotte Levy Kahn, Arvilla Clark, Mr. Goddard, Mr. Spencer, Mr. Eyer and Mr. Graham. The four wives of the Pasha will be in charge of Misses Barrow, Kidwell, Marcroft and Wilson.

LYRICS. Miss Emily C. Jessup is singing in St. Bartholomew's church on Forty-fourth street in New York. She is one of Salt Lake's most promising singers.

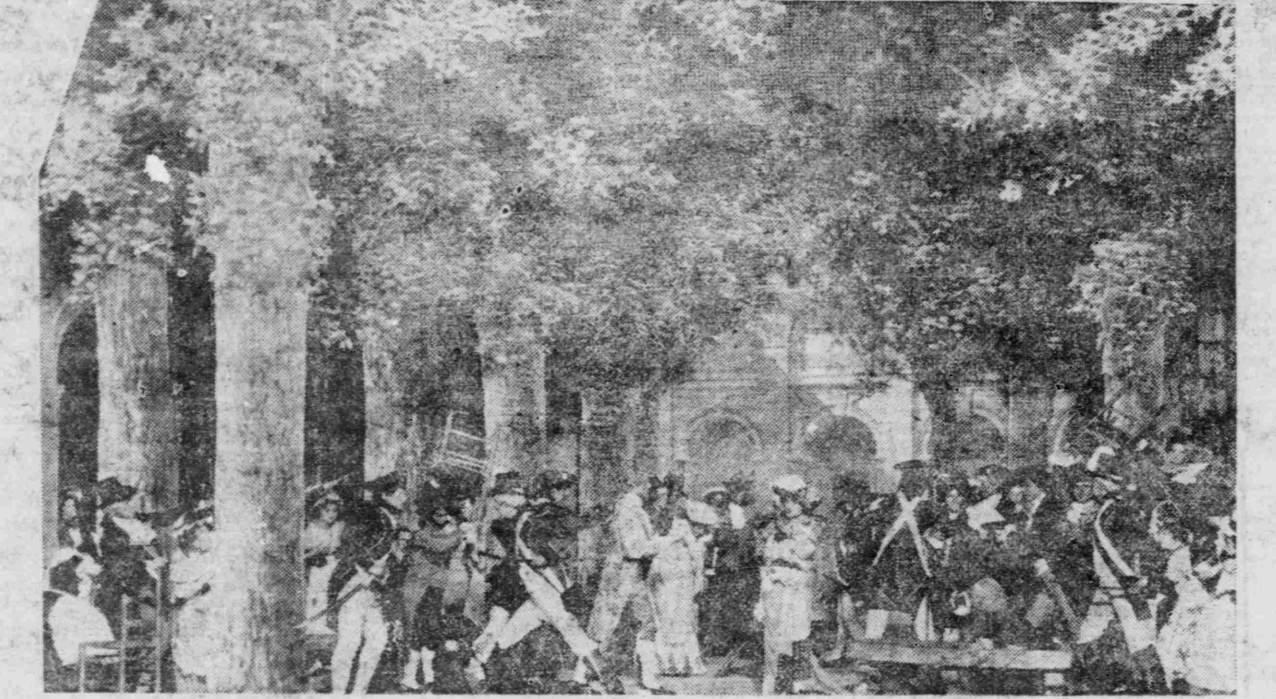
Rapid progress was made on the tabernacle organ during the week. There is little doubt that it will be ready by April 4.

Sembrich will make a stay of two weeks in San Francisco, her second week opening tomorrow. The cold which prevented her singing here appears to have been genuine enough for traces of it remained on her opening night in San Francisco and the third night she was unable to appear at all.

"The Resurrection," an Easter cantata by Charles Fonteyn Ramney, is in course of preparation by the choir of the First Congregational church, under the direction of Mrs. E. J. Jolly. The synagogue quartette and Karl Scheid will assist.

Justice Harlan Mildly Shocked.

A diligent student of law books recently came upon a curious article in a volume of United States supreme court decisions. The case was one of very grave importance. Chief Justice Fuller had written the opinion of the court. He concluded about as follows: "In this case the court



SCENE FROM "MORE THAN QUEEN."

jealousy, we know that the device for commingling levity and passion is conventional, but it does not seem so when used with a sincerity of meaning in every word and motion of a frenzy that ends in a collapse. It is so again when she mounts a horse and dashes up an incline. We are inclined to pool-pool it as mere repetition of Maseppa's ride; but Miss Bates thrills us with it more than Adah Isaacs probably ever did her spectators in the long ago.

There are few people who know that the "Sherlock Holmes" of Dr. Doyle is a living person, and that the great novelist in giving literary prominence to the world has changed the scene of the occupation of a man well known in Scotland. Dr. Doyle, who was born in Edinburgh in 1859, naturally became a student of Scotland's chief university, and as he went in for medicine, he came in contact with Dr. Joseph Bell of the royal infirmary of Edinburgh, who is the original Sherlock Holmes. Dr. Bell is a man of about 55 years at present, has been described by Dr. Doyle himself to be one of the most scrupulously methodical workers he has ever met. One of his peculiar habits was to make a list of the things he determined to accomplish for six months in advance. The list was the habit of the doctor to post up in his bedroom, and as soon as any one of them had been attended to it was checked off. Dr. Bell made this a point, and while he is described by Dr. Doyle as one of the most congenial of men, he is beyond doubt a paragon of method. He was a graduate of Edinburgh and at 22 became house surgeon of the royal infirmary, one of the greatest hospitals in Europe, and he now occupies the post of consulting surgeon.

Doyle met him when the novelist began his medical career, and a warm friendship sprang up between them. It is said that Dr. Watson of the series are the two sides of the same man's nature. Dr. Bell's readers will remember that Dr. Watson displayed all of the kinder virtues and friendly solicitations of Sherlock Holmes and valued him as a friend. One of his sortings to the use of stimulants, and it will be remembered that Sherlock Holmes was very fond of Dr. Watson, but refused to give up his chosen warfare for the kinder virtues of his friend. Thus Dr. Doyle has made the one man serve two masters, the two principal characteristics of the two principal characters of his delightful stories, which have charmed so many readers of contemporary fiction. One of Dr. Bell's axioms, which he always tried to impress upon the students who studied under his care, was that the greatest possible assistance in a diagnosis was had from a careful examination of trifles. Little things which no possible value he held and countless times proved to be of the utmost importance in determining the nature of an ailment and the treatment to be applied to it.

The striking features of Clay M. Greene's coming production of "Nazareth," a modified "Passion Play," are described as follows:

Scene 1—The star of Bethlehem; the wise men and the shepherds and their devotions.

Scene 2—Palace of King Herod and the consternation caused by the order for the slaughter of the innocents, concluding with religious tableau.

Scene 3—Abode of Calaphas, high priest of Jerusalem, the telling of the entry of Christ into Jerusalem and the dividing of the plan of Judas.

Scene 4—The twelve disciples at the Mount of Olives and events before the Last Supper.

Scene 5—Garden of Gethsemane, with recital of events after the Last Supper; the new comes of the arrest of the Savior. St. Peter comes in and tells of the betrayal by Judas.

Scene 6—Before Herod the friends and disciples of Christ contend against the arguments of the high priests and other enemies of the Savior.

Scene 7—Trial before Pontius Pilate. Neither here nor in any part of the

has adopted the line of argument laid down in an opinion rendered by Justice Harlan. Then followed the number of the precedent case, the volume of the report and the page so that any one who desired might read in detail what Justice Harlan had said on the former occasion.

But appended to this later opinion rendered by the chief justice was the following: "Mr. Justice Harlan dissents." The dissent was recorded in all of the formality of the official report as having squarely reversed himself. What did Justice Harlan say when his attention was called to the report? "My, my, my, the fellow has gone in a crazy way. It will bring the court into contempt. And the justice's eyes twinkled.

to me his selection of the numbers on his program was a disagreeable surprise. The "Tannhauser Overture" and Strauss' "Beautiful Blue Danube" waltz, were upon the program for his first two concerts. The first, while a magnificent piece of music, is not suited for a piano selection; and the second is hardly the grade of music that one would expect to find upon a program of a great pianist. But

Salt Lake Woman Discusses New York Musicians.

NEW YORK, March 18.—Probably the most important musical event that has taken place here within the last fortnight was the reappearance of Joseph Hoffman, the youthful pianist prodigy. His early manifestations of genius, as it was considered by many, aroused high expectations of a brilliant musical future for him. Perhaps because our anticipations are never quite realized in this world, or because Hoffman did not display as much talent as he had been credited with—whatever the cause—this boy wonder seems to be a grown-up disappointment.

It may be that he is suffering from a too rapid forcing process, or that the strength and energy which should have gone into the inward development of the truly great musician, have been devoted to the cultivation of mere externalities. In these last, Hoffman certainly seems to have reached the finish stage. He is a master of technique, showing a brilliant execution and exquisite tone; in fact, "a perfection all too perfect," which he uses to great effect in the cultivation of technicalities. He is a pianist to win the public applause. But, like Undine, his playing, though beautiful in form, has no heart or soul, the greatest fault that could be found with it. It is earnestly to be hoped that experience will enrich him with some such knowledge of the human heart as will give to his music power to strike deeper than the hands and eyes of his audience. On the whole, Hoffman has been a great disappointment to the music lovers.

That he does not seem to be deeply interested in his music when playing is shown by an incident that happened at his first concert. While looking towards the balcony his attention became concentrated on a woman's hat suspended from the railing and which was gradually tearing itself away from its fastenings until it became critically poised above a bald-headed German just below, who was much more absorbed than Hoffman himself in the music, which must have been to the performer more a mechanical exercise of the fingers than anything requiring mental effort. Thus say the critics, but perhaps some of the rest of us might call this incident merely an expression of healthy interest, beyond which the happy stage Hoffman has scarcely passed.

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seeing what Hoffman can do there are doubtless very many who would be content to do as much.

I wonder whether by following the plan attributed to Paderewski one could come nearer reaching such heights as he attains. Just before playing to an audience he places his hands for a few moments in water as hot as he can possibly bear. We all know what the results are, though I am afraid that even this aid failed to warm him up to playing in our tabernacle atmosphere with its sparsely scattered audience. It might be an interesting subject of speculation for would-be pianists as to how long one would need to use this recipe in order to become so indifferent as to refuse an offer of 5,000 francs for a selection, as did Paderewski. He refused, because the duke who made the offer did not ask the pianist to sit down in the usual presence, although the nobleman was the host and the musician his guest. The independent genius wrote to the duke that he was afraid he would compel him to play standing up. Evidently there are rare cases at the piano that even Paderewski doesn't attempt.

When it comes to the opera, there may be others as independent. This brings me to speak of New York's grand opera again.

I wish the music loving readers of The Herald could all have had Nordica and Jean de Reszke in their dusk in the last scene of "The Huguenots" a few nights ago. It was superb! Dr. De Reszke's first appearance since his illness, consequently the audience felt happy. Melba also took part in the same performance, making an almost completely star cast for the opera.

No sooner had the tenor reappeared after his illness than Edward de Reszke, his brother, was taken down with the grippe. Now, this is a most exasperating illness to any of us, but when it means a nightly loss of \$1,500 and \$500 respectively, as it does to these brothers, it must be hard for them to find language to adequately express their feelings. The tenor, perhaps, ought not to complain very bitterly, for it is said he could draw and have honored a most enviable check, and besides a bachelor. The basso, on the other hand, receives but a third of the other's salary, has a large family, and apparently feels poor.

One very pleasant feature about the Lenten program was the inclusion of a series of which are given in many churches here. The organists, the best in the city, usually give a short, but excellent performance, frequently interspersed by some vocal selections. A few of the churches hold a special Sunday afternoon service, almost entirely musical, and often taking the form of a sacred cantata.

I believe New York claims to possess the only orchestra composed entirely of women. I recently attended a recital given by this organization, which is limited to women of the musical profession. It is certainly unique and the results are excellent. I have heard finer orchestras present less satisfactory music. The director is a man, Professor Lachmund, who is also the director of the Glee club of Columbia college. Their precision and unity of movement, the women showed the effects of good leadership.

While appreciating highly their ambition as a body, it did seem to me rather a waste of energy and time for a girl to spend her efforts on a bass viol fully as large as herself, and really not much more awkward in appearance. I should think the transportation of these bulky instruments would be a serious problem to their owners. Another illustration of girls to the front was given the other evening by the Glee club of Columbia college. Their rendering of a light opera was delightful, and their roses and white dresses compared very favorably with the usual dress suit costume of glee clubs.

The public school board here is conducting an interesting feature in connection with the schools. It is a course of lectures given in all parts of the city once a week free to all, but designed especially for the parents of the pupils. The lectures are upon all subjects, are adapted to the popular understanding, and the lecturers are of the best. They are largely attended and seem to be doing much good. This is an example, it seems to me, well worth following by other cities.

A Bad Breath.

Is the most disgusting thing one can afflict himself with? It is nothing to those with whom you come in contact. Lane's Tea, taken at night, will keep the stomach and bowels in their proper condition and make your breath clean, 25c and 50c a package. For sale by Godde-Pitts Drug company, Salt Lake City, Utah.

They are good—if they were not they could not be insured—Herald Insured wants.

An Ancient Coin in a Lion's Shoulder.

(Indianapolis Press.) Dr. J. E. Pritchard, Jr., this morning sent a silver coin from the shoulder of an 18-month-old lion cub at the Zoo. The animal was suffering with a slight abrasion of the skin when it was captured in South Africa seven or eight months ago, and since its incarceration in this city the shoulder would not heal. Dr. Pritchard repeatedly incised the wound, but its condition grew worse. This morning the beast was led to the floor and the wound was probed. A hard substance was encountered and when withdrawn was found to be a coin probably of some South African state. The coin is ancient, but from its battered condition nothing could be made of its date. The silver piece, in lieu of lead, probably was shot into the lion from a self-murder blunderbuss in the hands of some South African native.

500 yards nonshrinkable white India flannel, regular price 75c, will be closed out this week at 49c a yard.

F. AUERBACH & BRO.

CONTINUED

ANOTHER WEEK.

Midgley's

Wallpaper

Bargains

Midgley's, 57 Main St

PHENOMENAL SALE

MONDAY AND TUESDAY AT

Bartling's New York Cash Store.

We are Packed With New, Crisp Merchandise, Bought While in New York, Prices and Qualities Cannot Be Equaled in the West.

Dress Goods Sale.	Dress Goods Sale.	Wash Goods Sale.	Kid Glove Sale.	Gents' Departm't.	Bankrupt Shoe
20c Double fold Scotch plaid and check dress goods— 15c	33-inch black figured satin Berbers wool dress goods— 39c	Fine zephyr Gingham in plaids and stripes, value 15c to 20c, sale price— 12½c	\$1.25 ladies' undressed 4-button kid gloves, all colors, Monday and Tuesday— 75c	Boys' 40c all wool Scotch, plaid golf caps— 25c	Bought while in New York. Boys' coin toe satin calf lace shoe, sizes 3 to 6, sale price— \$1.23
32-inch double fold worsted Brocades, spring colors— 17½c	75c 35-inch fine black lace stripe, checks, plaids and figured wool grenadine novelties— 39c	25 pieces double fold fast color percales, new reds and blues— 7½c	500 yards silk and gilt mixed dress trimmings, this sale— 5c	Children's fine 50c red and blue all wool caps— 35c	Boys' fine lace shoes, coin toe, Pap stay back, lace only, sizes 3 to 6½, cheap at \$2.00, sale price— \$1.48
35-inch new checked worsted novelties in Dress Goods, 40c values— 25c	36-inch new spring wool lusters in grays, slates, blues and reds, sale prices— 39c	500 yards 36-inch best quality percales mill remnants, 1 to 10 in piece, in lights and darks, 15c grade, this sale, per yard— 11c	Ladies' fast black seamless rib-top hose, all sizes— 10c	Half price sale on Boys' waists and pants to close.	Ladies' fine coin lace Don-gola shoes, stock top, cheap for \$2.50, this sale— \$1.65
40-inch new spring Wool Brocaded Dress Goods, 49c values— 25c	32-inch satin stripe Persian designs, wool challis, sale price— 38c	36-inch imitation French flannels, swell for waists and wrappers, this sale— 15c	Children's fast black seamless rib-top hose, all sizes— 10c	60c values unlaundered shirts, double back and front, good muslin, this sale— 39c	Men's black coin toe lace Vici Kid shoe, all sizes, \$3.00 value, this sale— \$1.98
50c 36-inch new spring figured Satin Berbers dress goods— 29c	46-inch fine colored wool Cashmeres, this sale— 38c	32-inch handsome dark mercerized Percale, this sale— 15c	Ladies' fast black seamless hose, this sale— 12½c	Men's Hat Sale.	Boys' \$2.00 black Vici Kid shoes, sizes 13 to 2½— \$1.48
50c 36-inch new spring Wool Granite weave Dress Goods— 33c	35-inch heavy black Sicilian cloth, 75c value— 49c	30-inch silk-laine— 8c	Boys' 25c value bicycle hose, this sale— 17½c		
65c fine wool satin Berber figured novelties, swell new shades— 39c	33-inch new spring colors in 36c novelties, mercerized, sale price— 55c				